The Vagina as the Second Face .03

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In Connection With This Post: **The Vagina as the Second Face .02**

When you observe the pussy closely, it almost seems to speak. Interestingly, the folds surrounding the pussy are called the labia—a Latin word meaning “lips,” derived from the same morphological origin as the lips of the face. This linguistic–morphological lineage already suggests why the pussy can function as a second face. The structural and functional isomorphism between labia and lips is unmistakable.

Just as fine facial hair naturally grows around a person’s mouth—along the philtrum, the corners of the lips, and the chin—pubic hair also grows naturally around a woman’s labia majora. Whereas facial hair accentuates masculinity in men, the labial fur surrounding the vulva serves to further reinforce a woman’s already inherent feminine identity. Just as the lips speak, kiss, breathe, taste, cry, and smile, so too do the labia kiss (are kissed, are stimulated), smile, laugh, or breathe (through the opening and relaxing of the vulvar entrance when it softens and loosens in arousal), cry (during orgasm, through involuntary trembling and through the flow, quantity, and tempo of its fluids).

Pussy fluid corresponds to the tears of the eyes and the saliva of the mouth. The language that the pussy speaks is the rhythm of its lubrication—the slow seepage or the sudden cascade that pours out under the pressure of rising stimulation. Its

viscosity, its thinning, its emergence: these are forms of nonverbal speech. Pussy fluid expresses affects that ordinary language cannot reach, revealing a stratum of affect that precedes and exceeds language. When dildo or finger play is performed, when orgasm peaks and transparent squirting water and thick white pussy juice smear and drip around the labia, only then does the pussy speak to the viewer in its living language of eros—its truth, its vitality, its bodily utterance.

The vagina becomes a new, authentic self that supplements — and ultimately unmasks — the widespread hypocrisy and artificial masks of modern social relationships. When the viewer sees her pussy opened wide, fully revealed, and when her beautiful juices pour out like a waterfall, they witness the woman's purest expression, her most stripped-down emotion, her rawest self. This is why it is more honest than anything spoken with the mouth. Viewers experience identity, emotion, and eros more richly through the vagina than through the face. Paradoxically, the actual face can simulate emotions, but the vagina cannot. Its fluids, swelling, warmth, and pulsing are physiological reactions that are almost impossible to manipulate. Thus, the vagina stands as the unmanipulable Real, a face more truthful than the face itself. A woman's pussy can become a second face that is incapable of lying. As a BJ, she can now say: **"Here is my pussy, speaking for itself."**

Everything discussed so far is a reconfiguration of the subject of the gaze. It is a revolutionary yet natural attempt to restore the woman's genitalia as a "speaking mouth," a "face," and thus a dignified subject in its own right. But in reality, the subjectification of the vagina and its hyper-fetishization occur simultaneously in a deeply ambivalent dynamic. Most people will still consume the pussy — even when it is shown as a subject — merely as a stronger and more extreme object of fetishism. Therefore, the moment we begin to look at the vagina seriously, aesthetically, and subjectively, treating it with respect, we take the first real step toward respecting the woman's identity as a whole.

From antiquity to the present, the male penis has functioned as a symbolic, semiotic, and anthropological subject, while the vagina has been persistently objectified in contrast. A woman's breasts have been aesthetically sanctioned and respected, yet the vagina has long remained concealed. And breasts, however, do not reach the level of identity, individuality, or face-ness that the vagina possesses. Now the vagina, too, deserves to be aesthetically respected, evaluated, and commemorated as an object possessing the identity of a second face. Of course, its reproductive function remains fully acknowledged, but the vagina is not merely a reproductive organ or a tool for procreation.

In an age where the pussy-image has already been normalized through contemporary AV·BJ culture, it is crucial to reframe it not as a “taboo yet lightly consumable object” but as a morphological, aesthetic, emotional, and narrative subject — one that invites the question: How is this pussy beautiful? What story is it telling? What is it expressing? A shift in the ontological perception of the pussy is urgently needed.

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